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A PAINTING BY PERUGINO

THE Museum has acquired by purchase a small painting representing the Resurrection, by the important Umbrian master Perugino. It is a part of a predella, the other panels of which, the Nativity, the Baptism, Christ and the Woman of Samaria, and Noli Me Tangere, are now in the possession of Mr. Martin Ryerson, of Chicago. These pictures were formerly in the Barker Collection, dispersed in 1874, from which the National Gallery acquired several important works. In 1892 these predelle were exhibited in the Old Masters' Exhibition at Burlington House, at which time they belonged to the Earl of Dudley. Of what altarpiece they formed a part is not known.

Our picture is painted on a panel 10 $\frac{7}{8}$ inches high by 18 inches wide. Christ, holding a banner, stands on an uncovered sarcophagus in the center, about which are four watchers, three asleep and one who starts away in fright. The banner and the drapery on the figure of Christ are red, and red occurs in the costume of each of the soldiers. There is a landscape of great beauty.

The poses in the Resurrection are similar to many others in Perugino's pictures. No great master was more economical in novelties than he. Figures and groups he repeats many times with little or no variation. His method and attitude of mind permitted this to an extent that occurs in but few instances in the history of the Renaissance. Each of his figures is isolated and unless the Child happens to sit on His mother's knee, one rarely touches another. His one expression is peace and calmness, no matter what the subject. The Saints in his Crucifixions are only pensive, and they seldom look at the Christ. Nor do the adoring angels pay any particular attention to the Madonna, and she is as impersonal as they, without a touch of humanity. In one of his pictures St. Bernard raises his hands in mild astonishment as the Virgin appears to him, but generally his people are dreamy and withdrawn from any actuality.

The figure of Christ in our picture occurs in many others of Perugino's works, in the

Ascension at Borgo San Sepolcro, for instance, and in all his Resurrections. In the small picture at Munich (No. 1038 catalogued as Raphael) the disposition of the figures is almost identical with ours, with one figure reversed. In the much-discussed Vatican Resurrection, it is as though the painter (Perugino according to Vasari and several of the most prominent living authorities, Lo Spagna according to Morelli) had taken our picture for a model and rearranged the figures for another shape.

As in all of Perugino's art, the expression of hushed serenity pervades our little painting. It is not difficult to analyze so distinct and pure a quality toward which the skill of the painter and his temperament have uniquely bent. The unconcern of the Christ and the supineness of the sleeping guards give the dominant note. In the whole picture the only movement to be found is in the pose of the soldier who has awakened and in the undulations of the banner and of the drapery of Christ.

The composition has the tranquillity that perfect balance brings, the units being arranged as for an architectural design; figure balances figure and hill balances hill as do windows and columns in a façade. The mood of the landscape is yet more placid than that of the figures. The scene takes place on a field rising into hillocks to right and left. There is a broad valley beyond, where a quiet river flows past a city to the sea. On either side are mountains whose successive ridges show sharp in the morning light which welling up from the horizon suffuses all the picture with the cool golden color of the summer dawn.

B. B.

STATUETTE OF HERMARCHOS

AMONG the Greek antiquities purchased by the Museum last year, out of the income of the Rogers Fund, is a bronze statuette which is a most remarkable example of Greek portraiture, and will easily rank as the finest Greek portrait upon a small scale known at the present time. The work of cleaning and repairing the figure has delayed its

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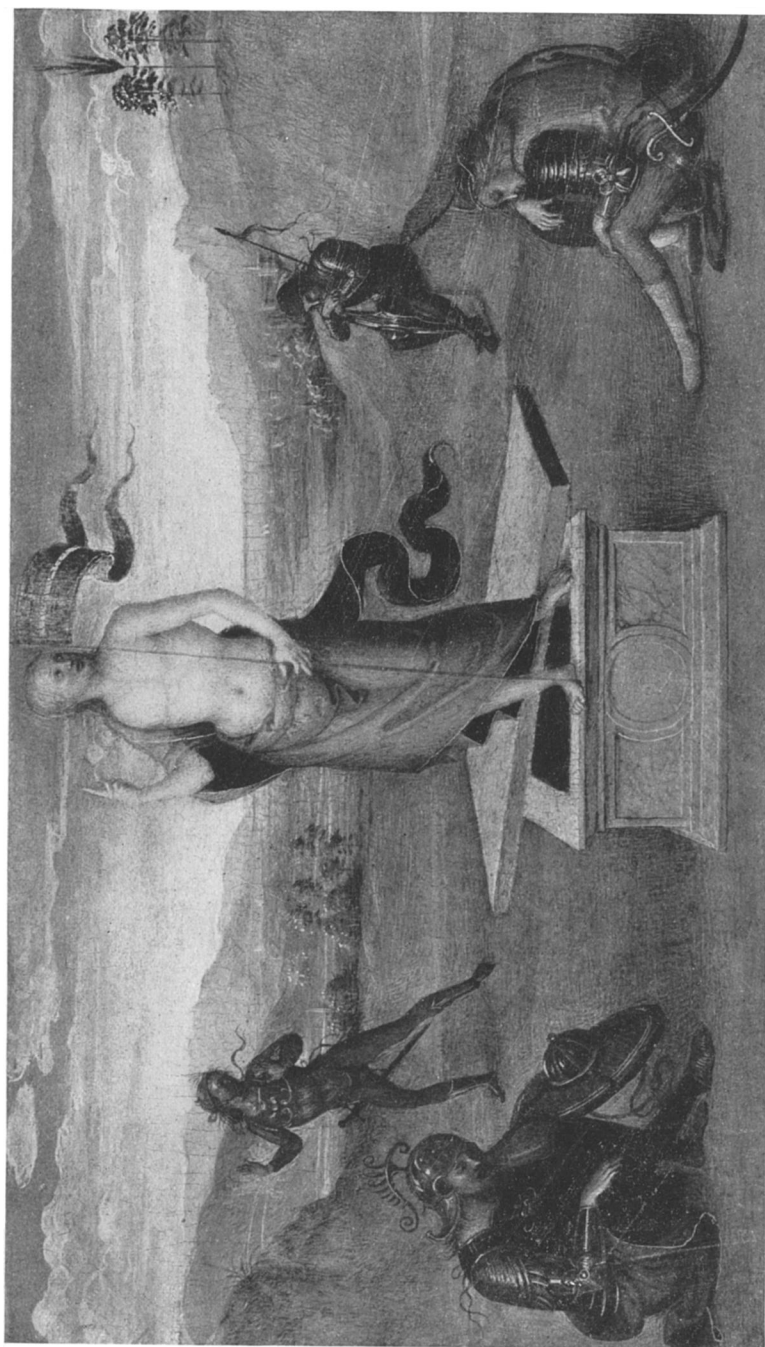
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BRONZE STATUETTE OF HERMARCHOS
GREEK, THIRD CENTURY, B.C.



THE RESURRECTION
BY PIETRO PERUGINO

exhibition until recently, but it may now be seen in Gallery 10 of the first floor.

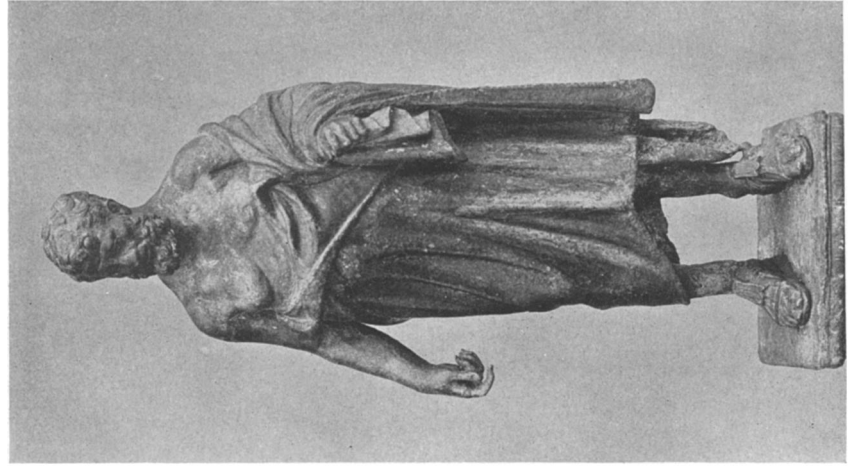
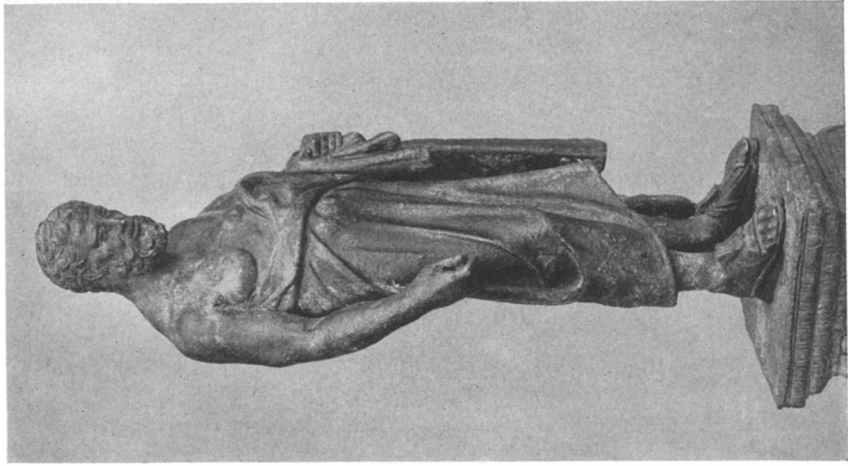
It represents an old, bearded man standing in a thoughtful attitude, the head bent and turned somewhat to one side. He wears a large mantle and sandals. The mantle has fallen from both shoulders to below the breast and is draped loosely about the figure. The right arm hangs easily at the side, slightly away from the body, while the left is bent sharply at the elbow to catch the folds of the drapery, one end of which is clutched in the hand. But perhaps what first impresses the spectator is the curious and interesting mixture of realism and idealism with which the subject has been treated. Not only are the features strikingly individual, but this quality is even more strongly marked in the modeling of the body. In exposing the upper part of it, the sculptor has evidently sought an opportunity of representing the fallen or shrunken muscles of old age, and he has not spared the well-rounded lines of the paunch. In these respects he has undoubtedly reproduced his subject precisely as he saw him, yet he has done this without the slightest tendency towards either exaggeration or caricature. It is old age without decrepitude; there is no diminution of intellectual force in the features, and the bearing of the figure is still full of dignity. This latter effect is produced not only by the pose, but also by the few simple, sweeping lines with which the folds of the mantle are rendered. In studying the drapery it is particularly interesting to note the skillful touch with which the curve of the abdomen is softened by the two folds that cross it. The general treatment of the figure is so strongly suggestive of sculpture upon a large scale that one who had not seen the statuette might easily suppose the photographs to be those of a statue of full size.

The identification of the subject is made possible by the close resemblance of the head to a small bronze bust from Herculaneum in the Museum of Naples (M.M.A. Casts 1047), which is inscribed with the name of the philosopher Hermarchos. For purposes of comparison two views of that bust are given herewith, side by side with corresponding views of the head of our

statuette, both reduced to the same size, and considering that they are the work of different artists the similarity could hardly be closer. Each has the same shape of skull, the same projections above the eyebrows, the long thin nose with high bridge and pointed tip, the flat ears with large, pendant lobes, and the same type of mouth, and in both the hair grows in the same manner across the forehead.

Of the personality of Hermarchos we have little information, the principal fact that is known about him being that he was a disciple of Epicurus, whom he succeeded as head of the Epicurean school on the death of its founder, B.C. 270. For a time he had considerable vogue, but his fame did not outlast antiquity, and none of his writings survive. His reputation among his contemporaries is attested by the fact that a number of portraits of him are still extant, mostly life-size busts, which are identified by their resemblance to the inscribed bust in Naples. The one date we have regarding his life, however, namely that just given, is of great importance in connection with our statuette, because it enables us to place the statuette in time near the statue it most resembles in style, that is, the famous portrait of Demosthenes in the Vatican (Casts, No. 890), which shows the same realistic treatment of the nude parts, combined with a dignified simplicity in the conception as a whole. The Demosthenes is generally believed to be the copy of a lost work in bronze which was made by the sculptor Polyeyktos about the year 280 B.C., and if we assume that our statuette represented Hermarchos at the time when he became the head of the Epicurean school, it would place the creation of the two works within a few years of each other, just as we should be led to do from the analogies between them.

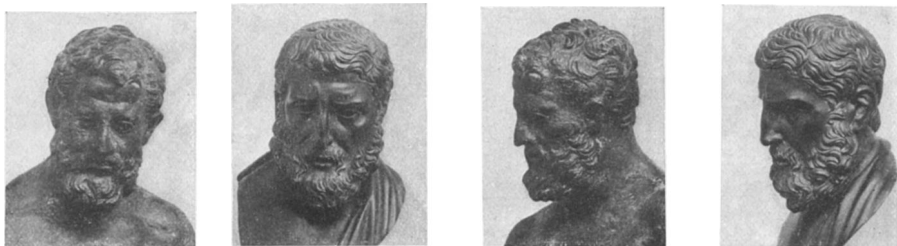
The statuette was originally mounted upon a bronze Ionic column, of which only the capital and the core of the shaft are left. The latter, which consists of a bronze rod, $9\frac{3}{4}$ inches (248 mm.) long, and roughly rounded, is of interest for two reasons: first, because it gives us the approximate height of the column; and second, because it shows that the shaft itself must have been



BRONZE STATUETTE OF HERMARCHOS
GREEK, THIRD CENTURY, B.C.

of thin bronze, too light to carry the weight of the figure without being strengthened inside, a fact that probably accounts for its disappearance. An ebonized wooden shaft and base have been supplied in its place, giving as nearly as possible the original proportions, in order that the relation of the statuette to its pedestal might be preserved.

The height of the statuette alone is $10\frac{1}{4}$ inches (26 cm.), and the total height of the column, as restored, $12\frac{1}{2}$ inches (31.7 cm.). Its provenance and history could not be learned from its former owner. When it was acquired by the Museum both feet had been broken off from the figure, the right at the ankle, and the left at the



In passing, it may be observed that the use of columns as pedestals was common in the sixth and fifth centuries B. C. and again in Roman times, but examples of it in the period between are extremely rare, if indeed this one is not entirely unique.

The capital is intact, the casting being as thick as that of the figure. The three mouldings of its abacus, or upper part, are decorated respectively with the bead, the egg-and-dart, and the leaf-and-dart patterns, in relief, while the volutes are of simple type, in flat relief, with a flower between them. From the volutes four long bronze loops were suspended, two of which survive (see frontispiece); and if we may judge from the analogy of both earlier and later examples of similar column-pedestals, these were intended to carry garlands or fillets such as were hung on votive statues upon festal occasions.

point where the leg, with the fold of drapery attached to it, joins the mantle. These breaks were of ancient date, as the fractures were coated with the same patina with which the rest of the surface was covered. The feet also were detached from the base, but there could be no question that they belonged together, as the outline of each foot was clearly marked in the corrosion on the upper surface of the capital, and foot and outline fitted exactly. The patina of both figure and capital was of a crusty green, which fortunately had not corroded the surface to any appreciable extent, though it did obscure many of the finer details of the modeling. To bring these out again, the whole surface has been skilfully cleaned by M. André of Paris, without serious loss to the effect of the color.

E. R.